

UNIVERSITY OF TORONTO



CALENDAR OF THE FACULTY OF MUSIC 1924-1925

UNIVERSITY OF TORONTO PRESS

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1924-1925

This pamphlet contains the curricula in Music of the University of Toronto, viz.:

1. Curriculum for the Degree of Bachelor of Music.
2. Curriculum for the Degree of Doctor of Music.

All communications should be addressed to

THE SECRETARY, FACULTY OF MUSIC,
UNIVERSITY OF TORONTO.

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UNIVERSITY OF TORONTO

FACULTY OF MUSIC

1924-1925

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ADMINISTRATIVE OFFICERS

THE UNIVERSITY

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<i>Librarian</i>	WILLIAM STEWART WALLACE, M.A.
<i>Director of Extension Work and Publicity</i> ...	WILLIAM J. DUNLOP, B.A.
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<i>Manager of the University of Toronto Press</i>	RICHARD J. HAMILTON, B.A.

FACULTY OF MUSIC

<i>President.</i>	SIR ROBERT ALEXANDER FALCONER, K.C.M.G., D.LITT., LL.D., D.C.L.
<i>Dean</i>	AUGUSTUS STEPHEN VOGT, MUS. DOC.
<i>Secretary</i>	ANNIE WILKIE PATTERSON, B.A.

DEGREE OF BACHELOR OF MUSIC

The degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of music, on compliance with the requirements of the curriculum in music which may from time to time be prescribed by the Senate.

MATRICULATION

Notice is hereby given that beginning with the Session 1926-1927 complete pass matriculation will be required of the candidates in this Faculty.

The subjects for matriculation in Music for the session 1924-1925 will be English and two of: Greek, Latin, German, French, Italian or Spanish.

The courses of study prescribed for matriculation in each of these subjects will be found in the Curriculum for Junior Matriculation, a copy of which may be obtained on application to the Registrar of the University.

A candidate for the degree of Bachelor of Music must complete his matriculation prior to admission to the examination of the final year.

Special application for Matriculation may be dealt with by the Senate.

REGISTRATION

Every student shall, in each year of his course, register his name with the Secretary of the Faculty of Music not later than the first of November.

After the first of November registration can be effected only by petition to the Faculty and on payment of a fine of One Dollar a month for each month after October.

UNDERGRADUATE COURSE

In addition to Matriculation the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted.

FIRST YEAR

1. Harmony in three and four parts.
2. Counterpoint in two and three parts.
3. The History of Music from 1600 to 1800.

SECOND YEAR

1. Harmony in not more than four parts.
2. Strict Counterpoint (including the treatment of the various species in combination) in not more than four parts.
3. Double Counterpoint at the octave, in two parts.
4. Canon in two parts.
5. Fugue as far as subject and answer.
6. The History of Music from 1800 onwards.
7. Musical Form as far as the simple forms and analysis of the musical sentence.

FINAL YEAR

A. THEORY OF MUSIC:

1. Harmony in not more than five parts, including some original work
2. Counterpoint, strict and free, in not more than five parts.
3. Canon in two and three parts.
4. Double Counterpoint at the octave, 10th, 12th and 15th.
5. Imitation and Fugue up to four parts.
6. A general survey of the History of Music from the earliest times to the present. (Text-books recommended, Bonavia Hunt's History of Music and Lavignac's Music and Musicians, but see also list on page 10.)
7. Elements of Acoustics.
8. Musical Form in general.
9. Orchestration.
10. Viva voce:—Analysis of full score, from standpoints of orchestration and form, of one of the following: Beethoven's Symphony, No. 8; Dvorak's String Quartette in A flat, op. 105. (These works are available in the convenient form of the *Eulenburg Miniature Scores*.)

11. There will also be required an original composition, either sacred or secular, containing at least four movements and sufficiently long to occupy from fifteen to twenty minutes in performance. This must be

- (a) A chorus in five parts, with a short instrumental introduction.
- (b) A recitative and solo.
- (c) A quartette or quintette for voices only.
- (d) A four part vocal fugue.

Numbers (a), (b) and (d) must have accompaniments for string orchestra only.

This composition must be sent to the Secretary of the Faculty not later than April 1st accompanied by a declaration that it is the candidate's own unaided work.

Candidates for the degree may defer presenting this composition until a subsequent annual examination, in which case the fee for examination shall be \$10.

B. PRACTICAL MUSIC:

Candidates shall be required to play—on the piano or some orchestral instrument—or sing:—

Two or three compositions (or portions of them), selected by the examiner. They shall also be required to play, at the keyboard, the following tests, etc.:—

1. Transposition.
2. Extemporization upon a given theme.
3. Modulation.

Equivalent tests will be imposed for singers, or players upon orchestral instruments.

In the case of those candidates who have obtained Licentiate standing in the University of Toronto or in the Toronto Conservatory of Music requirements (11) and (B) will not be exacted but there will be required instead a short original composition in one of the following forms:

- (a) A Solo Song with Pianoforte Accompaniment.
- (b) A Four-part Vocal Composition.
- (c) An Instrumental Composition (other than a Dance) for the Pianoforte or Organ, or for any Stringed or Wind Instrument with Pianoforte or Organ Accompaniment.

The Senate may admit *ad eundem statum* undergraduates of other Universities after due inquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

EXAMINATIONS

The examinations will take place at times to be fixed by the Senate.

Applications accompanied by the proper fee must be transmitted to the Secretary of the Faculty before the first of April. (Cheques should be made payable to the University of Toronto).

The total number of marks necessary to pass on any subject is 60; second class honours, 70; first class honours, 80; maximum, 100.

FEES

Matriculation.....	\$10.00
Registration and Lecture Fees (Annual).....	\$5.00 each 10.00
Each examination subsequent to matriculation.....	10.00
For admission <i>ad eundem statum</i>	10.00
Degree of Mus. Bac.....	20.00
Lecture Fee for Occasional Students, \$2.00 for each subject, covering all subjects, fee.....	5.00

SUGGESTED LIST OF TEXT-BOOKS

Rudiments and Harmony:

Musical Rudiments—Leo Smith (Boston Music Co.).

Rudiments of Music and Elements of Harmony—Albert Ham (Novello).

Elements of Harmony, Books i, ii and iii—Kitson (Oxford University Press).

Harmony—Prout (Augener).

The Evolution of Harmony—Kitson (Oxford University Press).

Harmony, Parts i, ii and iii—Anger (Boston Music Co.).

Counterpoint:

Primer of Counterpoint—Bridge (Novello).

Students' Counterpoint—Pearce (Winthrop Rogers).

Counterpoint—Prout (Augener).

The Art of Counterpoint —Kitson (Oxford University Press).

Modern Academic Counterpoint—Pearce (Winthrop Rogers).

Double Counterpoint, Canon and Fugue:

Primer of Fugue—Higgs (Novello).

Fugue—Prout (Augener).

Fugal Analysis—Prout (Augener).

Studies in Fugue—Kitson (Oxford University Press).

Double Counterpoint and Canon—Prout (Augener).

Double Counterpoint and Canon—Bridge (Novello).

Form and Composition:

- Form in Composition—Anger (Boston Music Co.).
- Musical Form—Prout (Augener).
- Composition—Stainer (Novello).
- Musical Composition—Stanford (The Macmillan Co.).
- Composition—Corder (Curwen).
- Analysis of Form—Harding (Novello).
- Analysis of Bach's 48 Preludes and Fugues—Illife (Novello).

History:

- History of Music—Bonavia Hunt (Bell & Sons).
- History of Music—Naumann (Cassell & Co.).
- History of Music—Rockstro (Robert Cocks).
- Summary of Musical History—Parry (Novello).
- Evolution of the Art of Music—Parry (Keegan Paul).
- The Growth of Music, Books i, ii and iii—H. C. Colles (Oxford University Press).
- Music and Musicians—Lavignac (Henry Holt).
- Modern Musicians—Hadden (T. M. Foulis).
- Articles in Grove's Dictionary.

Orchestration:

- Primer of Instrumentation—Prout (Novello).
- On Scoring for an Orchestra—Vincent (Vincent).
- Instrumentation—Berlioz (Carl Fischer).
- Choral Orchestration—Cecil Forsyth (H. W. Gray Co.).

Acoustics:

- Acoustics for Musicians—P. C. Buck (Oxford University Press).
- Scientific Basis of Music—Stone (Novello).
- Sound and Music—Sedley Taylor (The Macmillan Co.).
- Science of Music—Sedley Taylor (The Macmillan Co.).
- Sound—Tyndall (D. Appleton & Co.).

Candidates are not restricted to the above list, which is only suggested. The paper work is judged irrespective of any particular author or school.

DEGREE OF DOCTOR OF MUSIC

Candidates for the degree of Doctor of Music must be Bachelors of Music of this or another university of at least three years' standing. Every candidate shall register his name with the Secretary of the Faculty not later than the first of November.

Candidates must present a musical exercise by the first day of April for submission to the examiners in Music, the approval of which is a necessary preliminary to further examination.

The exercise must be of the nature of a Cantata, sacred or secular, scored for full orchestra, and requiring from 40 to 60 minutes for its performance. The cantata must include an overture and parts for one or more solo voices, in addition to choruses.

If the exercise be approved the candidate must undergo an examination of a more advanced character than is involved in the Mus. Bac. examination in Harmony, Counterpoint, Fugue, Musical Form, Orchestration, and Musical History.

The fee for the examination is fifty dollars, divided as follows: Reading exercise, twenty-five dollars; practical and theoretical examinations, twenty-five dollars.

The fee for the degree is thirty dollars.

The examinations will take place at times to be fixed by the Senate.

Applications accompanied by the proper fee must be transmitted to the Secretary of the Faculty before the first of April. (Cheques should be made payable to the University of Toronto).

ENROLMENT OF STUDENTS

SUMMARY

1923-1924

First Year.....	33
Second Year.....	18
Third Year.....	5
	—
Total.....	56

During the session 1923-1924 the subjects of the lectures delivered by the lecturers in the Faculty of Music were as follows:

HEALEY WILLAN, Esq., Mus.Doc., F.R.C.O.:

Theory of Music:

- January 14—"The Rules of Part-writing."
- January 28—"Modulation."
- February 11—"Harmonization of Melodies."
- February 25—"Auxiliary Notes and their Treatment."
- March 10—"Counterpoint in two parts."
- March 24—"Counterpoint in combined species."

ALBERT HAM, Esq., Mus.Doc., F.R.C.O.:

Church Music:

- January 11—"The Cantatas of J. S. Bach."
- January 25—"English Cathedral Music."
- February 7—{ "The Musical Sentence and the Evolution of
- February 14—{ Sonata Form."

F. A. MOURÉ, Esq., Mus.Doc.:

History of Music:

- January 21—"Haydn, Mozart and Beethoven."
- February 4—"Clementi and some of his Contemporaries."
- February 18—"The modern British School."
- March 3—"Gregorian Modes and Mediæval Music."

H. A. FRICKER, Esq., M.A., Mus.Doc., F.R.C.O.:

Choral and Orchestral Music:

- January 18—"The Choral Symphony"—Beethoven.
- February 1—"The Mass in B Minor"—J. S. Bach.
- February 29—"The Orchestration of Choral Work."
- March 14—"Form in Choral Music."

E. F. BURTON, Esq., B.A., Ph.D.:

Acoustics:

- February 22—"Production and Propagation of Sound by Vibrational Motion."
- March 7—"Scientific Determination of Standards of Pitch."
- March 17—"The Motion of Air in Organ Pipes;" "The Stationary Wave."
- March 21—"The Physical Aspect of the Quality of a Musical Note."